



The NEW

AUGUST 1970

SQUARE DANCE

Head couples pass thru, QUARTER OUT, pass thru, QUARTER IN
Pass thru, wheel and deal, substitute
Pass thru, pass thru, QUARTER IN
Pass thru, QUARTER OUT, clover and square thru
Count four hands then pass thru, QUARTER RIGHT
Swing thru then QUARTER RIGHT
Pass thru, QUARTER IN, pass thru, QUARTER IN
Star thru, QUARTER LEFT, dixie chain go all the way
QUARTER RIGHT, ladies fold, left allemande.....

THE



EDITORS' PAGE



The Cleveland Plain Dealer headlines read "Best Square Dancers in U.S. Compete for Title at Sheraton." This was repeated on TV news announcements in the area, and considerable coverage was given to the event. We congratulate the recent "Challenge Convention" on their splashy publicity, but we wish it reflected a more truthful image of modern western square dancing. To take the errors point by point: 1. Square dancers have been attempting for the last 20 years to erase the "competition" idea from the observer's mind. Dancing is recreation and relaxation, not more of the daily rat-race extended into an evening's activity. 2. We challenge the statement that the "top 10% of western style dancers" were in attendance. These dancers may know how to execute all 1000 basic movements, but this may or may not place them in the "best dancer" category. Do they dance to the beat of the music, flow gracefully from one movement to the next, add their particular styling touches — skirt work, twirls, etc.—, smile as the exhilaration and excitement of the cooperative dance fills them with joy?

We've seen some of the dancers we consider the best at one-night stands and small clubs, as well as at the larger festivals. Who's to judge, really, and on what basis? 3. The third statement we'd like to see deleted from the article is that a traveling caller makes from "\$10,000 to \$35,000 a year." No wonder the dancers sometimes comment that callers' fees are too high! If any caller grosses \$35,000 a year, (and this means at least \$100 a night for 350 nights) he must still deduct expenses for travel, lodging, equipment, records, and clothing, which will gobble up half that gross amount.

Please don't misunderstand our comments. We are not condemning the challenge festival or challenge dancing — if that's your meat, enjoy it! This is a plea to be careful of the image we project. Now that the square dance week, Sept. 6-12, is to be proclaimed nationwide, square dancing is sure to receive much more publicity than in the past. Let's be sure the facts we release to the press are accurate!

The NEW **SQUARE DANCE**

"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"

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The Louisville 19th National was quite an event for us. We had our first booth at the National in Louisville in 1958. We were the newest exhibitor..... This year we were the oldest and largest exhibitors there, with five spaces. It was also the most successful in our history.

This makes two records in two years. Last year we completed being in all 48 adjoining states through square dancing. So I guess we are starting the whole cycle over since it started in Louisville.

Since square dancers are the most wonderful people anywhere, we feel sure the next twelve years will be just as successful as the past twelve.

Mary & Rex Hall
Marex Co.
Champaign, Ill.

We had the privilege of talking to you at the convention. We always look forward to receiving the magazine. My check is enclosed.

C.J. Bertrand
Elmhurst, Ill.

We enjoyed the (Alaska) article in the May issue very much. I used to live in Juneau but square dancing was just getting started there then.

Aileen Kapperman
Seattle, Wash.

Received your magazines. Our students were very pleased to receive them. We graduated twenty-four couples of very enthusiastic dancers. I believe they will do a lot for the dancing in this area. Thank you.....

Opal & Jimmy Gammalo
Cleveland, Ohio

You are adding a new dimension to square dancing. The magazine is great.

Kathryn C. Hotzel
Chesterfield, Indiana

We want to thank you for putting our picture and article in Square Dance Magazine. It was quite a surprise as we had just about forgotten it.... We have been regular subscribers to Square Dance for a long time and feel the magazine is better than ever. Jack likes the workshop by W. Orlich very much. The record reviews, square and round, are tops, plus all the other interesting articles. We know it takes a lot of hard work to keep the magazine going.....

Jack & Ginny Carver
Timonium, Md.

COVER PAGE

A group of dancers are having a ball at a recent CEDAR POINT CONVENTION in Sandusky, Ohio. Photo: Rol Steckle.

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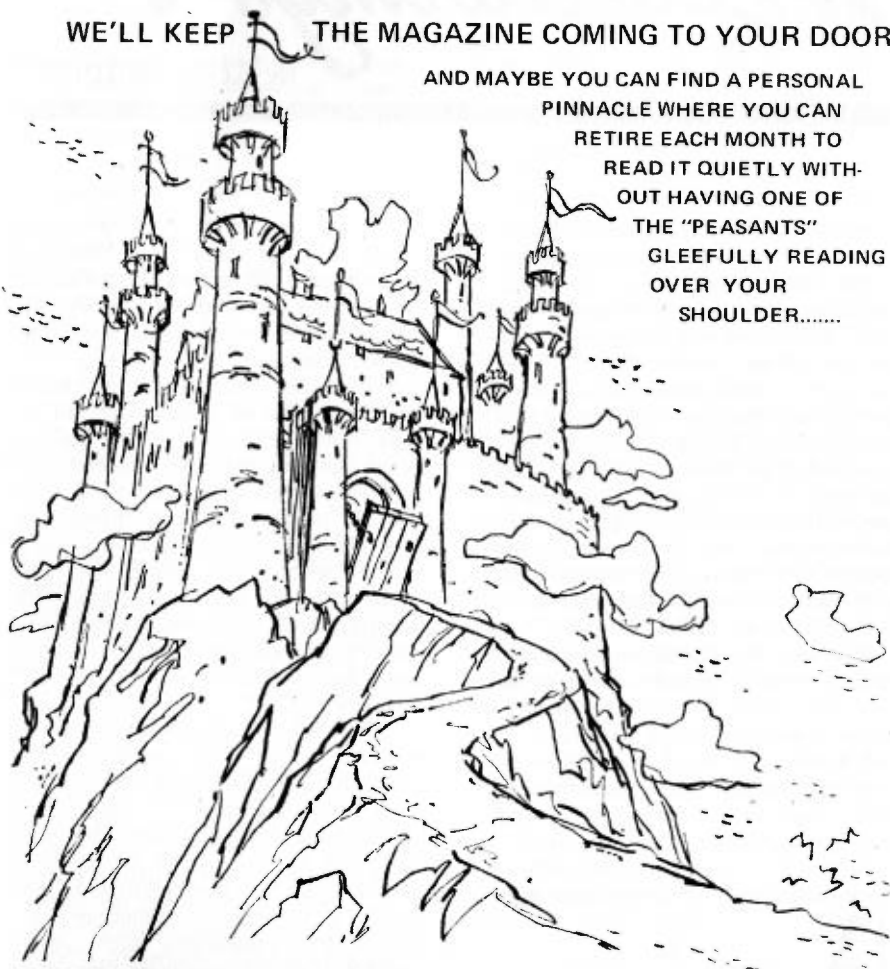
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Meanderings...

by STAN BURDICK

It was a bright blue Wednesday afternoon when we loaded our Chevy to the windshield wipers with books, magazines, billowing petticoats, personal effects, trivia, a coupla kids, and we aimed it towards Louisville, site of the 19th National Square Dance Convention. And we were hardly prepared for the pleasant surprises that surrounded us throughout the three-day stay in the sprawling, populous carnivalistic Exposition Center just south of the city. It was enough to take the tuck right out of Kentuckians, both native-born and adopted sons, like yours truly, the ol' Colonel.

Nineteen thousand-plus (19,000+) dancers herded into the quaintly equestrian halls — Bold Venture — Needles — Native Dancer — Dancers Image — and, I dare say, if a curious filly had been bold enough to venture therein, she'd have turned tail hastily and raced off to quieter, bluer pastures!

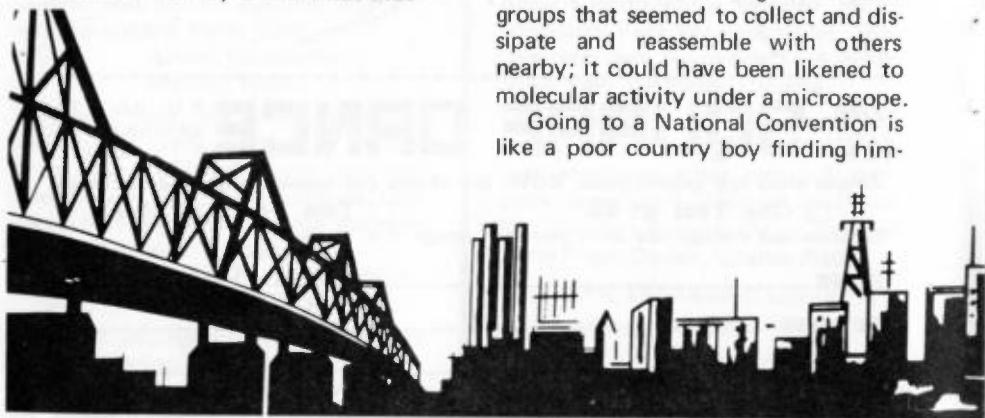
Although the decade-long attendance record held by Detroit was shat-

tered at Louisville, numbers alone don't tell the story. Louisville was to become a '58 repeater in the annals of national square dance history, and in 1970 she truly gave us a double-barreled bang-up performance.

There were the chartered cruises on the "Belle of Louisville," the panels, clinics, exhibitions, after-parties, (even spilling into the streets), the style show, speeches, folk and contra dances, breakfast eats for press people, 116 committees a-working, round dancers a-rounding, square pairs "appealing," 103 booths a-selling, 400 calling "birds" a-calling, 3 restaurants serving French hens, and maybe a partridge in a pear tree — we wouldn't be surprised!

Everywhere were people — downtown — in the trailer areas — in the packed corridors — buying western-styled merchandise — dancing — munching hot dogs between hash tips — seeking a minute's worth of seclusion now and then — forming little huddle groups that seemed to collect and dissipate and reassemble with others nearby; it could have been likened to molecular activity under a microscope.

Going to a National Convention is like a poor country boy finding him-



self in the front row center of a Miss America pageant — there is so much to see, where in the dickens does a fella look first?

“Summer Sounds” is still a Pop at the Top, proven at the 19th, but “Raindrops” caused a flood of interest, and “Your Time, Baby” is a great “Comer.”

I found myself dashing from the booth again and again to the proper hall to call at the proper time and squeezing in a dozen fleeting conversations on the way as familiar faces would pop into view faster than gophers from their holes on a mid-western hillside. My most memorable thrill was calling to a packed arena of literally thousands of dancers during the last hour of the convention. A sea of faces and color seemed to stretch to an indeterminate horizon. It was an impression to file away in my moldy old memory book of dog-eared daguerrotypes for forever!

Working side by side with Cathie and me in our busy magazine/book booth were the Rodgers. They were extolling the upcoming Septemberfest at beautiful Kentucky Lake. Bill Crawford was there, too, with his “better-you-should-put-a-S/D-stamp-on-every-envelope” campaign. Will and Merle Orlich shared our smart mart, too. Will was ever ready with a steady stream of mile-long chatter and a smile to match, for callers looking for a rest and a bit o’ choreographical dialogue. Thousands of sample magazine copies went like sizzling shishkabobs at a beefeaters barbecue, and several of our books sold right down to the naked table.

Why is it that so many sore throats developed from being in that fabled “hoarse” country? Just plain Yakity-Yak did it.

Glimpses and impressions flash back in retrospect. I remember the cool dip at the motel pool on a hot night, the inimitable Big Ray Smith doing his “thing” at a panel on After-Party Fun;

sitting in a restaurant and chatting with the Getts from Texas and agreeing we have so much in common; watching the pedestrians watching the square dancers doing their square thrus in the middle of a downtown square; suffering a little from the noise and the heat and the crowds in the big east wing of the coliseum without benefit of air conditioning; sitting on a stage at one point with a grand showcase of talented “name” callers all performing free and knowing that it would take a cool “grand” to bring these guys together for any other event; observing the new “wrinkle” added to this convention with the inclusion of European Folk Dancing, with such skilled local leaders as Shirley Durham, M.G. Karsner, and Stew Shacklette (and remembering back a full ten years when folk dancing was an integral part of the esteemed New England Square Dance Camp and other big square dance projects); hearing the announcement that I didn’t win the raffled auto like I knew I would (my “positive thinking” mechanism went haywire); and hearing the announcement that in addition to New Orleans in ’71 and Des Moines in ’72, we can look forward to going to Salt Lake City in ’73 and San Antonio in ’74!

Hold the phone, folks! That was the longest 50-cent sentence I’ve penned since courtin’ days — turned into a paragraph and a half.

If Lee Kopman, Jack Lasry and Deuce Williams were placed end to end on a turn-table, they’d reach for the hot hash.

If Roy Davis (general chairman) were placed end to end on a comfortable bed (right after the final Convention curtain fell) he might sleep for a week.

In order to summarize this rambling account before I become dis-membered by the United Aesthetic Guild of Free Lance Writers, Inc. (say “UAGFLW-Ink”) I’ll simply take ex-

cerpts from the poem by Marion Willis in the front of the 19th National program book —

Skirts that sparkle, blouses of frills,
Petticoats flounce to music trills....

...Warm welcome smiles, friendly airs
Swirl around the spinning pairs.....

Most happy people you'd want to meet
Swing out good times to a Western beat.
Wanna be part of your native land?
Then be a member of a square dance
clan.

That's the joy of the activity. That's
a capsule impression of Louisville, the
city that gave us another great conven-
tion.

Too bad President Nixon didn't come to
Louisville during the Convention instead of
two weeks later! He couldn't have moved
around the city much without seeing the
Big Dance Takeover — and maybe he'd have
joined the "revolution."

SIDELIGHTS OF THE "NATIONAL"

A few quotes from the local press at
Louisville during the 19th National tell
a most revealing story of our activity,
and deserve to be repeated.

Staff writer Charles R. Babcock of
the Courier Journal says:

Many of the enthusiasts have worked their
vacation plans around the convention....
And so, while there were only 10 vacant ho-
tel rooms in the city yesterday, many others
came in the 700 campers and trailers that
make the Fairgrounds' east parking lot look
like a mobile home show.

The absence of drinking and the scarcity
of expense accounts — everybody pays his
own way — means the convention may not
be the most lucrative in the city's history,
said Lewis C. Tingley, Jr., executive director
of the Louisville Convention Bureau.

Continued on page 38



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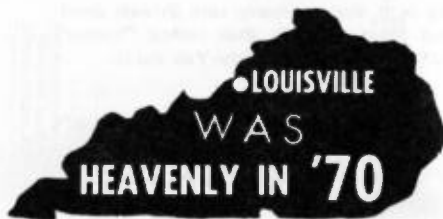
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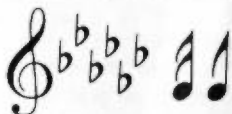
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MUSIC HATH CHARM



by Bill Peters

Originally from New York City, Bill, his wife Betty and their two children now make their home in San Jose, Cal. where he calls from five to seven nights a week for clubs, workshops and beginner classes. He has toured extensively on the west coast and has been featured at festivals in Oregon, Alaska, Washington, British Columbia and California. He is a recording artist for Longhorn records, with a current release, "Nobody Knows But Me."

Bill is a recognized expert in the field of caller training, having served frequently as instructor/teacher at callers institutes, seminars and workshops. He has recently compiled one of the most comprehensive books for caller training, entitled "The Other Side of the Mike," of which this article is one chapter, slightly condensed. For further information on the entire book, write Bill at 5046 Amondo Dr., San Jose.

The ability to "do" a singing call—and to do it well—ranks very high on the list of essential skills that every successful square dance caller must eventually master and make a part of his personal stock-in-trade. Traditionally, a novice or beginning caller considers the job of learning a singing call to be fairly simple and it is therefore natural for him to place singing call techniques in a position of lesser importance and to devote the lion's share of his practice time to the far more sophisticated techniques of patter calling. However, as a student gains more experience and as the mysteries of patter calling slowly dissolve and fade away, he may suddenly realize that there is actually a good deal more to learning a singing call than simply memorizing the words that came with the record!

Exactly what is a singing call? How does it differ from patter? In today's programming, the term "singing call" is used to describe any square dance call where a complete dance is created by a process of replacing the original lyrics of a more or less well-known song with a particular and specified set of square dance directions. It differs from a patter call in many ways:

a. While patter or "hash" calling generally consists of a series of wholly different and seemingly unconnected square dance maneuvers and figures, a singing call is deliberately designed to employ a formal and highly stylized dance organization featuring the same dance each time it is called.

b. While a patter call provides the framework within which a caller may present an almost limitless variety of possible square dance choreography, a singing call generally uses the same dance combinations in each presentation. It is interesting to note that while no two patter tips are ever the same (even when called by the same caller),

singing calls are usually presented in the same way each time they are performed. Although every caller strives to "do" a singing call in his own unique style and manner, he usually manages to bring the same degree of personal individuality to his rendition of a particular singing call just about every time that he calls it.

c. It is possible to call a patter dance to any piece of acceptable square dance music; a singing call dance, however, is necessarily confined to the tune upon which it is based (or at least to one that employs an identical chord-change pattern).

d. A patter call can start at any point, progress in any direction that a caller may choose and it will end only at the unpredictable whim or discretion of the caller. For this reason, a dancer can rarely tell when a patter call is about to end. A singing call, on the other hand, is made to feature a clearly specified beginning, middle and end, and its progress is immediately obvious to caller and dancer alike.

The late Lloyd "Pappy" Shaw once asked some old-time fiddlers to list their favorite square dance tunes. Their answers were both informative and revealing for, snugly ensconced amid the jigs and reels and hornpipes, and among such staple old standards as Soldier's Joy, Turkey in the Straw and Old Joe Clark, there were quite a number of familiar old songs that have become a part of our American musical heritage.

These were the "pop tunes" of their day and they included songs like The Girl I Left Behind Me, Buffalo Girls, Golden Slippers, Little Brown Jug, etc. It is important to note that these songs were not listed in a separate classification; each fiddler, in a matter-of-fact manner, lumped them all together in a sort of catch-all grab-bag of tunes that were used to accompany square dance callers; they were part and parcel of a general category labeled "square dance music."

Plainly in those days, neither the musicians nor the callers made any hard and fast distinction between patter music and singing call music. Many of the early square dance books which featured collections of old-time dances, as well as instructions for dancing them, frequently provided their readers with instructions concerning the music that was thought to be best-suited for a particular dance. Sometimes the instructions would simply say: "Music: Any lively tune," but quite often a specific tune or tunes would be indicated. In "Dances of the Pioneers" (Grace L. Ryan, 1938) "Tavern in the Town" or "Jingle Bells" is suggested for the dance "Duck and Dive," and "Golden Slippers" is stipulated for "Star With a Right Hand Cross." Similarly, the book "Partners All—Places All" (Kirkell and Shaffnit, 1949) lists "Mulberry Bush" for "Birdie In the Cage" and "Camptown Races" for "Grapevine Twist." The de-



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lightful "Country Dance Book" (Beth Tolman and Ralph Page, 1937) specified the music for the three parts of the Virginia Reel as follows: "1. Irish Washerwoman; 2. White Cockade; 3. There'll Be a Hot Time in the Old Town Tonight." Obviously, the use of well-known songs to supplement the more traditional hoedown music was as normal and as routine a practice in the old days as it is in the modern activity. Also, it is not hard to imagine that some of the old-time callers tended, after a while, to feel that one particular piece of music seemed to "work" better with one particular dance (more than it did with any other), and it probably wasn't long before both callers and dancers found themselves identifying a certain dance as belonging to a certain song.

In all likelihood, it was when these special song/dance combinations were picked up and used by other callers, that the singing call came into its own as a separate and distinct square dance form. And if its birth came about through a process of repetition by a handful of callers, its growth and development must be attributed to the introduction of the public address system to the square dance scene and to the subsequent mass exposure that singing calls received through the recording companies who featured square and folk dance music in their catalogs. When the record companies dis-

covered that there suddenly existed an eager— and greatly increased— market for singing calls, they lost no time in responding to the demand, and the singing call, as we know it today, soon became a standard part of every caller's basic repertoire.

A glance at the current catalog of any major record company specializing in the square dance field quickly illustrates the fact that singing calls have been inspired by an extremely diversified body of musical sources. Popular singing calls have been created from such varied musical sources as folk songs, show tunes, jazz classics, blues and ragtime tunes, spirituals, polkas, marches, etc. However, there can be no question but that the common garden variety of "pop tune" has given rise to the largest number of singing calls, and that most singing calls have their roots in three basic categories: a. songs in the country and western idiom, b. classic old favorites, and c. the popular music of the Swing Era of the 1940s and 1950s. Also, the immediacy and the "up-to-the-minuteness" of any currently popular song seems, these days, to automatically make it a candidate for presentation as a singing call; it is, for example, not at all uncommon to find that several square dance record producers have offered, more or less simultaneously, their particular version of the same hit song to the square dance market shortly after the song

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has successfully "made the charts." Novelty songs and quadrilles, songs with a seasonal and holiday motif, and songs with a special geographical or ethnic background fall into a broad catch-all category of specialty songs that are also frequently used as singing calls. And even the "mod" folk-rock of the "New generation" can be found among the popular singing calls (see "Your Time Hasn't Come Yet Baby," Wagon Wheel 602). The records shown below are typical examples of singing calls that are to be found in each of the categories described:

Old Favorites: "Swanee River" (Top 25107; Pop Tunes: "Lazy River," (Kalo 1051 and others); Country & Western: "Oh Lonesome Me" (Old Timer 8134; Show Tunes: "Step To The Rear," HiHat 355); Jazz Classics: "Careless Love," (HiHat 310); Folk Songs: "Marianne," (Folkcraft 1281); Spirituals: "Dry Bones" (Windsor 4819) Blues: "Square Dance Blues," (Grenn 12091; Marches: "Square Dance March" (Mustang 105); Polkas: "Julida Polka," (Sashay 108); Calypso: "Shake-Shake," (Top 25071); Hawaiian: "Blue Hawaii," (Longhorn 137); Creole: "Jambalaya," (Top 25032); Irish: "Same Ol' Shillelagh," (Windsor 7107); Latin: "Jose," (Kalo 1031); Seasonal: "Jingle Bells," (Magic 1003); Novelties: "Goofus," (Top 25106); Quadrilles: "Sweet Georgia Brown Quadrille," (SIO 121).

Many of the early square dancing recordings used little more than a small two or three piece band. They tend more and more these days, to use first-rate professional musicians in studio bands consisting of between five to eight pieces. Musical arrangements are carefully planned and well-rehearsed and the following instruments are used more or less regularly: Brass: trumpet, trombone (and occasionally a tuba); Strings: banjo, guitar, violin/fiddle, string bass. Reeds: clarinet, saxophone; Other: piano, organ, accordion, vibraphone, drums.

While it was rare, at one time, for a singing call arrangement to feature a

change of key (most recordings were pitched in the same key throughout an entire arrangement), there has been a growing trend in the last five years or so for singing call arrangements to occasionally feature one or more key changes. (As in "Raggin' A Call," Windsor 4856, "Love Me Honey Do," Kalo 1049, "Step To the Rear," Hi-Hat 325, and many others.

There are records available which eliminate the melody lead altogether and emphasize a standard set of chord patterns which can be used as a musical accompaniment for a number of different singing calls. A caller using these records is able to present a single song to the dancers, or to combine several songs into a specially-arranged singing call medley. He can even use them for patter calls!

Singing calls have the capacity to create a definite feeling or mood in the minds of the dancers. Some are bouncy, peppy and upbeat and they always seem to generate an intense feeling of "lift" and excitement, while others seem to create a comfortable, easy and relaxed kind of feeling that gives the dancers a warm sense of calm and contentment. There are happy singing calls, sad singing calls, singing calls that are stirring and exciting, funny and frivolous, mean and low-down, or liltily tender. It is often possible for a caller to substantially change the overall mood or personality of his audience by the way he selects and presents the singing calls in his dance programs.

A singing call's "Personality" can likewise have a marked effect upon the caller. Singing calls are often used as a showcase that a caller employs in order to highlight and accentuate his personal talents as an entertainer. There is more opportunity in a singing call for the caller to "ham it up," and when such efforts are successful, they provide still another reason why the dancers and the callers thoroughly enjoy the singing call portion of a square dance program.

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Caller, teacher, wknds, festivals, clinics
Gene Webster
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MM

3 M'S OF SQUARE

We have all as callers and dancers heard about the three C.s of square dancing: Courtesy, Comfort and Consideration. I would like to bring you three more letters which I feel are very necessary in today's square dancing picture, if we wish it to survive.

The three M's of square dancing are: Multiply in numbers, Multiply in friendliness, Multiply in good times!

There is the story about the woman, who upon opening the door of her refrigerator, found a bunny sitting there! She said, "My goodness, what are you doing there?" The rabbit answered, "Isn't this a Westinghouse?"

As square dancers, we should develop one very important characteristic of the rabbit. What do rabbits do? They multiply. What do we want to do? We want to multiply — the dancers.

MULTIPLY IN NUMBERS— We need to bring new people into our individual clubs. Do we tell our friends and associates that we square dance? Do we tell them how much we enjoy it? Do we tell them what a wonderful recreation it is? Do we tell them what fine people we have in our clubs, and what wonderful leaders we have?

We all have to be public relations men and women. We're so happy square dancing, let's tell other people about it. Let's be eager and willing to pass on our recreation by giving demonstrations to clubs, church groups, social gatherings and any group that is interested in seeing what we do. The best kind of advertising there is is visual, and by word of mouth.

MULTIPLY IN FRIENDLINESS— We often hear that in this fast-paced world of today, there is no time for friendliness. The old time friendliness

MM



DANCING

by Doug & Joan George
from Cross Trail News of Vancouver, B.C.

is gone. We know that the friendliest people in town are square dancers. Let's help everyone to know this. We need to sincerely and warmly welcome everyone who steps inside our doors. Every single member of the club is responsible for the friendliness of his or her club. Let's make it an unwritten rule in each club, that each member make it his or her sole responsibility to speak to, and if possible dance in a set with each new person who comes through the door. We each want our own club to be like one big happy family. Sometimes personalities do clash, but surely we are big enough and mature enough to overcome these clashes. Big enough not to hold a grudge, but ever willing and eager to work together for the good of the club and square dancing.

"Let us be a little kinder,
Let us be a little blinder,
To the faults of those around us."

We need to expand our friendliness into society, other clubs, other cities, and even other countries.

MULTIPLY IN GOOD TIMES —
Do we make as much use of the special days in the year as we could? Do we have a Valentine party, a Christmas party, a Hallowe'en party, etc.? These can be simple or elaborate according to the circumstances. If each person takes his or her turn at helping with the work, then no one will find the burden too great. A club can only be as good as its members. Each member without exception must do his or her part.

A square dance club does not belong to the caller. It does not belong to the president or the executive. It belongs to each and every member.

Don't ask, "What can square dancing do for me?", but rather "What can I do for square dancing?"



GRENN

Newest Rounds

GR 14137

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by Nina & Charlie Ward

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by Bud & Shirley Parrott

Newest Challenge
Squares

GR 13023

HINGE & TRADE WORKSHOP
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OLE BUSTER IN FLORIDA

Called by Ron Schneider
Choreography by Will Orlich

ROUND DANCE TEACHING RECORDS

- 15001 Two-step Instruction No. 1
- 15002 Two-step Instruction No. 2
- 15003 Two-step Instruction No. 3
- 15004 Waltz Instruction No. 1

NOTE: These records are keyed to the
R/D teaching book "STEP CLOSE STEP"
by Frank and Phyl Lehnert.

TOP

Newest Flip Squares

TOP 25214

JOHNNY OH POLKA SQUARE

by Dick Leger

Newest Hoedowns

TOP 25215

ROCKIN' HORSE
REVERE'S RIDE

NOTE: These are traditional hoedowns
from Dick Leger's forthcoming LP.

RECENT SQUARES

- 25213 Canadian Pacific— Fraidenburg
- 25212 Put Your Arms Around Me— Cargill
- 25210 Casey Jones — Bohn
- 25208 I Want A Girl — Hartman

- 25207 John Henry — Bohn
- 25206 Driftwood — Blickenderfer
- 25205 Sign It With Me — Bauer
- 25204 Back To Donegal — Jones



Keeping Dancers Happy

**by Betty & Clancy Mueller
Whiteland, Indiana**

It is our belief that square dancing comes first and then round dancing. Today many callers introduce a few simple rounds or mixers in their lessons, so that round dance exposure comes early. If dancers do not have this experience in class, they soon find the "other kind of dancing" being done when they visit outside clubs, and they are curious or interested in this addition to the dancing program.

In our area the callers are hiring round dance leaders to "cue" the rounds at their square dances. This gives an added incentive for learning this new form of dancing. The busy life we all lead makes us hunt the easy way to enjoy ourselves. The caller tells you what to do in squares, so why not the round dance leaders?

We have found that personal contact with the leaders or their round dancers is the best advertisement for round dance lessons. Announcing your lessons at the square dance clubs keeps the dancers informed and inspired, much more than reading in a flyer or bulletin that lessons are about to begin.

Now we are in lessons and it is

The Muellers started square dancing 22 years ago and have been teaching rounds for 16. Betty danced as a child and taught her own tap-dance class as a teenager. This inspired her to write rounds, and the Muellers have four to their credit: St Louis Blues, Go Go Go, Lenny's Waltz and Silvery Moon.

Betty and Clancy have been featured in Square Dance Magazine, Sets In Order and the Round Dancer Magazine. They belong to the Greater Indianapolis S/D Callers Association, the Indiana S/D Callers Assoc., the Indiana R/D Council and the Indiana Dancers Assoc. They have served on the staffs of many festivals, including the Septemberfest in Kentucky.

This article is taken from their notes for a panel on "How to Get Dancers and Keep Them by Having Stated Levels of Round Dancing," which they presented in Louisville at the 19th National Convention.

great! Soon some go slower than others and our patience is called upon to keep the group together. Sometimes the slower ones will drop out with the idea of starting again and some stay to the bitter end. We never suggest that they quit as their happiness is important and we are there to serve them. Upon graduation after 15 lessons, we are then faced with the problem of what to do with them.

Round dance leaders all face common problems: Do you kill yourself or your pocketbook? Do you both keep working or does one stop working to do the "boning up" for class and club? Do you satisfy the dancers or yourselves?

This year we tried to put our class in our regular club, but as usual with most classes they want to stay together in their own group as a club. We had three classes this year and this was the case with each one including one out of town. Now what do we do? The first class was on Sunday from 4 to 6 p.m. In the same building we ran a 3-hour club from 6:30 to 9:30. It was designed to serve several levels starting with beginners and progressing

through advanced in the three hours. We announced that the Round of the Month would be taught exactly half way through at 7:45, and we stayed right on time with this agreement. The dancers knew then that they could come early or late and get the ROM, plus the level they wanted. We tried last year to charge for each two hours by going four hours, but the dancers didn't care for this and would hedge on when to come in. This also made them place themselves in a certain level that was sometimes hard on their egos. We went back to one fee for the three hours and gained by it.

The newly graduated class suggested we keep them from 4 to 6 as a club, so we did. By 9:30 on that night we are talking to ourselves. The money is great, but how long will we last at this pace? By next fall we have to ask this group to join the club because we need their time for a new class. Will they follow us, drop out, twist our arms until we schedule another night, or go to Elmer and Henrietta Twinkletoes' club because we can't meet their needs?

In the meantime the two other classes (one out of town) want you to stay with them on their night and their location. Also in the meantime some other surrounding towns would like to hire you for lessons. Then the one thing that increased your popularity as a teacher, the cueing at square dances) demands your presence for more nights.

Many of you will say you wish you had some of this prosperity, but when it comes what do you do with it?

This coming year we are moving to a bigger hall as we are too crowded and we are hoping our dancers will join together as one group. We will put our lessons on another night so we can do the three-hour club fresh, instead of following a two hour class. The rent is higher. Are we going to lose or gain — are the dancers going to follow us or not?

Money-wise our tax consultant says we must stick to our guns, especially

when we go out of town. Health and happiness and regular employment say we must learn to say no, too. (Here our grandchildren throw in their votes, too.)

It is true you never satisfy everyone at one time, but you can try. We openly encourage our dancers to dance with other leaders, as this makes them better dancers. If leaders are doing their jobs correctly, the dancers will stay with them. If you lose some to the Twinkletoes' club because of the night, price or location, you should not worry. (But I do).

Now back to the beginning where we started at the square dance. When you program your rounds for the evening (we are fortunate enough to get two rounds between squares) you must cater to both or rather to all levels. We try to use an advanced or intermediate dance and then an easy one. In this way the newer dancer doesn't have to be embarrassed about sitting down and with the hard one first many of these people will stay on the floor for the second dance.

For three years we have kept figures on the number of dancers on the floor for the dances by name. This way we can hurriedly tell anyone what is popular in our area at that time. We also keep the number of squares attending that night so we can see how our percentage of dancers increases. Our dancers on the floor at square dances have more than doubled since we started this method.

The standardization of terminology has benefited the program greatly and we try to stay current with it, and encourage other leaders to do the same. Then dancers can be happy and dance with more than one leader and understand what each is saying.

It has been our pleasure to share these views with you and we hope that we have been able to shed some light on your problems in stating ours. There is not a perfect foolproof solution to them, but we can all work together to make round dancing easier and more fun for all.

Square Dancers Behind the Wheel



In our mobile age, it is just possible that square dancers are on the road even more than the average person. Callers certainly are, spending nearly an hour on the road for every one behind the mike.

While an article on safe driving may not seem to belong in a square dance magazine, driving is a big part of today's dance activity. Before the 1970 vacation and weekend season ends, let us consider some of the facts of life on the highway, as called to our attention by Travelers Insurance Co.

Square dancers seldom drink and drive so it is easy for them to feel com-

petent and capable behind the wheel. But they should assume that no one else on the road is responsible or alert, because they cannot identify careless drivers individually in time to avoid them.

Excessive speed is the chief cause of deaths and injuries. If you hate to miss the first tip of the dance, plan to leave home fifteen minutes earlier than usual. This allows time to adjust to driving conditions — "pea-soup" fog, rain-slick roads, sleet and ice in the winter.

When driving to dances on an interstate highway, remember that this kind of driving has been likened to

war. The driver must arm himself with concentration, a defensive attitude, and a serious study of the rules of the road. Many drivers do not know what a "yield sign" really means, nor do they recognize the crucial importance of minimum and maximum speeds, the danger of blocking the outside, passing lanes, nor do they know how to properly change lanes.

Seen from an airplane, the interstate highways present an impressive design of concrete and tar ribbons. But to a driver they can be a fatal trap.

The careless driver is like a "cocked gun" on the highway. Dancers out for an evening or weekend of fun may get in the way of the "cocked gun" — a driver going too fast for highway conditions, the rash and carefree youth demonstrating his manhood behind his 150 horsepower motor, the driver passing on curve or hill, or the one who didn't signal his turn.

Why does any man challenge two tons of steel with equanimity? Courage isn't the answer. The answer is foolhardiness on the part of a fool who may not stay hardy long. There are rules for pedestrians, too — don't cross streets between intersections; don't cross against "don't walk" signs; don't assume that drivers are super-alert or super-considerate; wear light colored clothing at night; walk facing traffic. All these are weary admonitions, widely ignored. Why? Because "it won't happen to me!" But it can — and did to almost 10,000 pedestrians in 1969 alone.

Driving home after dances, you may be a target for the drunk driver who usually strikes in the early morning hours on weekends. "Drunk" is an imprecise adjective. The menace is also the driver who is not "stoned," but has had a "couple of belts" or "two beers." Just enough to make him socially acceptable — and lethal. Don't make the error of joining this group of drivers — make your drink for the road coffee!

Here are some additional facts about driving:

*Nine out of ten accidents involve violation of at least one law.

*Women are not necessarily worse drivers than men.

*Whether you are male or female, you may have caused an accident even if you weren't apparently involved.

*Professional drivers cause fewer accidents per mile traveled than amateurs.

Crashes on streets and highways have killed and injured millions more Americans than all the wars we have ever fought. That's why Travelers Insurance Co. has issued a booklet, available from their Hartford, Conn. (06115) office, called "Mauldin Draws Another War," illustrated by cartoonist Bill Mauldin. The drawings are funny but grim, with the old Mauldin touch. Write for enough free copies to share the message with your fellow club members.

If square dancing is your game, make safety your business.



DRIVING ON FREEWAYS is actually safer than on roads and streets close to home. Be extra alert in familiar surroundings.

**Bring 'em back
ALIVE!** 

ADULT BEGINNERS PARTY WESTERN SQUARE DANCING ADMIT ONE COUPLE FREE MONDAY NIGHT — 7:00 P. M. September 25th HAMILTON YMCA	ADULT BEGINNERS PARTY WESTERN SQUARE DANCING ADMIT ONE COUPLE FREE MONDAY NIGHT — 7:00 P. M. September 25th HAMILTON YMCA
ADULT BEGINNERS PARTY WESTERN SQUARE DANCING ADMIT ONE COUPLE FREE MONDAY NIGHT — 7:00 P. M. September 25th HAMILTON YMCA	ADULT BEGINNERS PARTY WESTERN SQUARE DANCING ADMIT ONE COUPLE FREE MONDAY NIGHT — 7:00 P. M. September 25th HAMILTON YMCA

The trick of handing out a free ticket to someone is an appealing incentive to get response, ("Look — we have a special complimentary invitation....") and serves as a reminder of the event. Apply the idea to your fall square dance lessons, and print pages of tickets as shown above to give to club dancers, who in turn will hand out individual tickets to prospects.

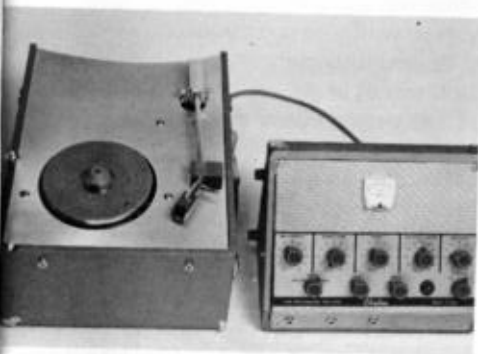
DANDY IDEAS



Fred Frenthal of 6 Fairmont Ave., Terryville, Conn. has devised a most remarkable guide to help dancers find locations for about 85 clubs in Conn. Complete with miniature maps, the booklet took 3 months to complete and was sold by Fred's club for 50¢. He advises that a stable club contact (member) is important for each club listing and S/D advertising can cover the cost of printing. He would further advise clubs or associations of clubs on how to do it, and perhaps assist with similar projects on a fee basis.

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SQUARE DANCE LIMERICKS



There once was a caller of note
Who never could read what he wrote.
To those who complained
His dancers explained,
When he says "bxta shrddlu," just load the boat.

Oh, I know a caller of squares,
He has a wife who often declares,
"I do love to dance
When I get the chance,
O, why must they all come in pairs?"



There once was a professor so fine
Who worked with sine and cosine
All day he would tangle
With problems of angle,
Then at night he'd "divide the line."

There once was a caller named Simon,
O, how he could make the words fly, man.
He traveled 'cross the nation
Left dancers in wild gyration
'Til they all took off and vanished in the sky, man!



by Barbara Smith (Mrs. Chet)
Bay Path Barn, Boylston, Mass.

There once was a young man from Wooster
Who of square dancing became quite a booster.
Unfortunately, his wife
Didn't care for the life,
So one night from a high cliff he pushed her.
**Sequel: He was acquitted; people who don't square
dance are only half alive!**



There once was a dancer so strong—
(What a whiz he'd have been at pingpong)
When his partner he'd swing
Then let go with a zing —
That girl wasn't here very long!

There once was a dancer named Jack
Who fell flat on his back with a whack.
But up he jumped right off
To dance again in spite of
The jar to his sacroiliac.



There was a young lady from Kan.
I believe her first name was Fran.
She danced every night
'Til dawn's early light.
Said she, "I'm not taking any chan."

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MATCH MOOD TO DANCE

In a subtle way, the theme of the choreography can sometimes serve to emphasize the theme or flavor of the original song. Ruth Stillion, an excellent caller from Arcata, Cal., who has long been recognized as one of square dancing's leading singing call dance composers, has said that not only can the nature of the dance itself effectively amplify the theme of a particular song, the nature and degree of physical contact that is required by the basics that are used in the dance can also be used to underscore the mood or the atmosphere that the song is supposed to inspire. She has suggested that all square dance basics could be classified into four major physical-contact categories:

a. Solo Type: Includes all of the antiseptic "no-touch" basics such as Do-sa-do, Slide Thru, Cloverleaf, Pass Thru, Promenade single file, etc.

b. Hand Holds Type: Includes those basics where touching hands serve as the only point of physical contact — Star Thru, Box the Gnat, Alamo Style, Pull by, California Twirl, etc.

c. Forearm Holds Type: Includes basics requiring something more than a hand-clasp, but no actual body contact: Allemande Thar, Dopaso, Red Hot, Catch All Eight, Turn Thru, etc.

d. Close Physical Contact Type: Includes all of the body contact movements such as courtesy turns, Swings, Star Promenade, etc.

Ruth has also suggested that the degree to which one type of basic should be allowed to dominate a singing call should depend upon the mood or the feeling that the particular dance is intended to create. Solo-type basics, for

example, seem to lend themselves best to dances that are military, flirtatious or carefree, while dances in which the close-contact basics predominate tend to accent the sentimental, romantic nature of most ballads. Ruth herself is the author of a classic example of this form of thematically-oriented choreography. Her routine for "Cross Over The Bridge" (Windsor 4804) cleverly integrates an old-fashioned Dip-and-Dive sequence to accompany the original lyrics.

Bill Peters, in

"The Other Side of the Mike"

"SQUEAL" LEVEL

This issue is full of references to plateaus or levels of dancing and we want to mention again what callers refer to often in bull sessions as the "squeal" level, which isn't a level at all, but is an audible expression of exhilaration repeated often during an unusually exciting, fast-moving hash tip, when the dancers reach the point of the "allemande" (see cartoon, page 52). Many callers, who are on the road a lot, measure the effectiveness of their performance by the frequency and volume of the "squeals," but one must also bear in mind that many dancers are having just as good a time with hardly a whoop or shout about it.

ONE MORE PLUG

The double page "Triumph" spread in the center of this issue is, in effect, a historic event as well as a listing of basics compiled by level-headed leaders across the country. We urge all leaders and callers to adopt the list and apply it judiciously in your own area. And, of course, purchase the teaching manuals (first two — SIO, and the latter — S/D, p. 50) in order to have descriptions and examples of choreography at your fingertips. If anyone wants extra copies of pages 26-27 to show others or hand out, ask when you place your book order to this magazine. If your dealer doesn't have the first two books in stock, write directly to the Sets In Order S/D Society, 462 N. Robertson Blvd., Los Angeles, Cal. 90048.

A Triumph of



(MAKING BETTER COMMUNICATION AND A
SQUARE I

Finally, after a number of years of guessing, groping and fragmentary, proud of the leveling off process that has been effected in the language of dance terms proposed for three distinct levels, or progress from one to another, plus one's available time to do so, accepted, were researched and chosen by the Gold Ribbon Committee appears in complete form (including description and choreography suggestions from many leaders across the country) and published and collectively, constitute a milestone for the great American Square



BASICS – THE FOUNDATION

Thanks to SID

Circle Left and Right – Walk – Forward and Back – Horn Square Identification – Split the Ring – One Couple – G the Line – Two Ladies Chain – Courtesy Turn – Do Paso Left – Star Promenade – Hub Backs Out – Rim In – Circade Flourishes – Twirls – Pass Thru – Separate, Around One to a Line – Ends Turn In – Weave The Ring – Cross Thar Star – Shoot the Star – (Rollaway) Half Sashay – E ¾ Chain – Turn Back from Right and Left Grand –



BASICS – THE EXTENDED PROGRAM

Thank

Turn Thru – Alamo Style Balance – Eight Chain Thru – Trade – Spin the Top – Wheel and Deal – Wheel Across Cast Off – Cloverleaf – Slide Thru – Fold – Dixie Chain Chain Thru – Wrong Way Thar –



EXPERIMENTAL BASICS

Thanks to W. Orlich & Squ

Alamo Circulate – Box Circulate – Cross Circulate – Circ Fan Chain Thru – Cross the Top – Relay the Top – Frac and Trade – (Single) Partners Hinge and Trade – Suzy-Q Star Thru – Crosstrail Thru vs. Crosstrail – Cross Clover Divide – Round Off – Outsides In/Out – Barge Thru – Split Square Thru – Square Turn Thru – Square Chain T Everybody Chain – T-Cup Chain – Arky Allemande – (p

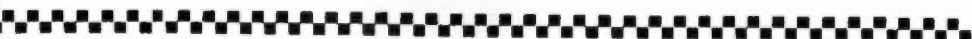
of Term Standardization

AND ACCEPTABLE PLATEAUS OF DANCE KNOWLEDGE A REALITY FOR RE DANCERS EVERYWHERE)

Fragmented standardization efforts, the square dance world — callers, leaders and dancers — can be in the realm of square dance choreography. The triumph that came only recently is a common one, or plateaus, of dance experience. These plateaus are separated only by one's inclination to progress, his learning capability, and the availability of instruction. The first two groups, widely acknowledged, are the Committee of Sets In Order (California). The last group of 50, listed here for the first time, now in the new book, "50 Experimental Basics" written by Willard Orlich (with illustrations published by Square Dance Magazine (see page 50). We believe the three groups taken seriously can Square Dance movement.



— Honors — Do-sa-do — Waist Swing — Couple Promenade — Single File Promenade —
— Grand Right and Left — Arm Turns — Couple Separate — Allemande Left — Bend
— Paso — Right and Left Thru — Ladies Grand Chain — Right Hand Star — Back by the
— Circle to a Line — All Around the Left Hand Lady — See Saw Pretty Taw — Promen-
— ound 1,2,etc. — Grand Square — Dive Thru — Frontier Whirl (California twirl) — Around
— Cross Trail — Wheel Around — Box the Gnat — Single File Turn Back — (Allemande)
— y — Balance — Square Thru — Half Promenade — Star Thru — Couple Back Track —



Thanks to SIO

— Thru — Slip the Clutch — Ocean Wave (Balance) — Swing Thru — Circulate — Run —
— Cross — Partner Wheel and Deal — Double Pass Thru — Centers In (Out) — Peel Off —
— Chain — Sides (Heads) Divide — Substitute — Swat (Box) the Flea — Dixie Style — Spin



& Square Dance Magazine

— Circulate Once 'n a Half — Spin a Web — Change a Web — Fan Thru — Fan the Top —
— Fractional Tops — Tag the Line — Half Tag — Wheel Thru — Veer Left/Right — Hinge
— Uzy-Q — Turn and Que — Dixie Twirl — Dixie Star Thru — Double Star Thru — Chain
— Overleaf — Trail Off — Peel and Trail — Cast Back — Pair Off — Pair the Line — Lines
— Thru — Curlique — Quarter Left/Right — Quarter In/Out — Zig and Zag — Swap Around—
— Main Thru — Pass to the Center — Trade By — Trade the Wave — All Four Couples —
— e — (plus a glossary of 14 additional, less used, terms)

easy level



JIM YORK'S SUSIE Q

First and third bow and swing
Lead right out to the middle of the ring
Circle four in the middle of the floor
And spread out four in line
Forward eight and back with you
Forward again with a right and left thru
Turn right back with a Susie Q
Opposite lady with the right hand round
Partner left as you come down
Opposite right and right hand round
Now turn your own with the left hand round
And four in line you stand.

Repeat from forming of lines, in all three times. Active couples on left end of line and progressing until home.

PRETTY BREAK

Promenade and don't slow down
Just keep on walking those girls around
Girls roll out and skip one man
Promenade a brand new man
Girls roll in with a left-face whirl
Promenade a brand new girl
Now gents roll in with a double whirl
Turn twice around now there she is
Corners all, left allemande.....

FIGURE by SHERM WALKER

First and third square thru
Meet the corners and box the gnat
Circle four after that
On the side of the set, lead gents break left
Four in line you stand
Forward four and four fall back
Bend the line, pass thru
Bend the line and four couples half sashay
Allemande left.....

page

With thanks to Bob Howell, Cleveland, Ohio

OH JOHNNY

Record: Lloyd Shaw 3301, and others

Formation: Hands joined in a single circle. Lady on gent's right.

All join hands and you circle the ring
Stop where you are give your partner a swing,
And now you swing your corner girl
Then you swing at home one more time.
Allemande left with your corners all,
Then do-sa-do your own.
Then you'll all promenade with that sweet corner maid,
Singing, Oh Johnny, Oh Johnny, Oh!

Keep this gal on your right and form circle again. Dance repeats itself.

SWEET GEORGIA BROWN

Record: SIO F121B

Done much like White Silver Sands and This Old House.

Formation: Open promenade position, opposite footwork.

- 1-2 Each takes four steps going forward, turning in to face on last step
- 3-4 Continue turning, face RLOD, back up four steps.
- 5-6 Face RLOD, walk forward four, turn to face
- 7-8 Face LOD, back up four steps.
- 9-10 Balance together, balance away
- 11-12 Gent whirls the lady with a half sashay
- 13-14 Balance together, balance away
- 15-16 Lady does R-face turn under Man's L and lady's R joined hands.
Lady goes to man behind her where sequence begins again.

ladies' choice

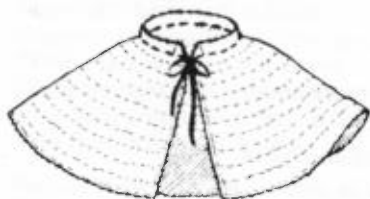


CROCHETED CAPE

(As printed in the New England Caller)

Materials: 11 skeins Kentucky All purpose decorative Metallic Yarn No. 103 (or Bernats 50-50 Nylo Sports Yarn with a larger gauge crochet hook)
1½ yds black velvet tubing
Steel crochet hook No. 00

Gauge: 4 double crochet = 1 inch.



Starting at neck edge, ch 55, turn. Dc in 4th ch from hook, dc in each ch across (53 dc, counting beginning ch 3 as 1 dc.) Row 2: Ch 1, turn, Sl st in first dc, * ch 4, sk next 3 dc, sc btw next 3d and 4th dc, repeat from * across row, end ch 4, sk 3 dc, sl st in top of ch 3 (17 spaces), ch 3, turn. NOTE: WORK ALL SUCCEEDING EVEN ROWS AS ABOVE.

Row 3: Ch 3, 3 dc first space, 5 dc in each of next 15 spaces, 3 dc in last space, dc in sl st (83 dc).

Row 5: Working in 27 spaces of last row, make 3 dc in 3 spaces, * 4 dc in 3 spaces, 3 dc in 2 spaces, repeat from * across row, end same as row 3 (98 dc).

Row 7: Working in 32 spaces, make 3 dc in first space, * 4 dc in 3 spaces, 3 dc in 3 spaces, repeat from * across row, end same as Row 3 (113 dc).

Row 9: Working in 37 spaces, make 3 dc in first space, * 4 dc in next space, 3 dc in 2 spaces, 4 dc in next space, 3 dc in next space, repeat from * 5 more times, then work 4 dc in next space, 3 dc in 2 spaces, end same as Row 3 (128 dc).

Row 11: Working in 42 spaces, make 3 dc in 1st space, * 3 dc in 5 spaces, 4 dc in 3 spaces. Repeat from * 4 more times. Then work 3 dc next space, end same as Row 3. (143 dc).

Row 13: Working in 47 spaces, make 3 dc in first space, * 3 dc in 2 spaces, 4 dc in next space, repeat from * across row, end same as Row 3 (158 dc).

Row 15: Working in 52 spaces, make 3 dc in first space, * 4 dc in 3 spaces, 3 dc in 7 spaces, repeat from * across row, end same as Row 3 (173 dc).

Row 17: Working in 57 spaces, make 3 dc in first space, * 3 dc in 13 spaces, 4 dc in 5 spaces, repeat from * twice, then work 3 dc in next space, end same as Row 3 (188 dc).

Row 19: Working in 62 spaces, make 3 dc in first space, * 4 dc in 5 spaces, 3 dc in 15 spaces, repeat from * across row, ends same as Row 3 (203 dc).

Row 21: Working in 67 spaces, make * 3 dc in 17 spaces, 4 dc in 5 spaces, repeat from * twice and end same as Row 3 (218 dc).

Row 23: Working in 72 spaces, make 3 dc in first space, * 4 dc in 3 spaces, 3 dc in 11 spaces, repeat from * across row and end same as Row 3 (233 dc).

Row 25: Working in 77 spaces, make 3 dc in first space, * 3 dc in 12 spaces, 4 dc in 3 spaces, repeat from * across row, end same as Row 3 (248 dc).

Row 27: Working in 82 spaces, make 3 dc in first space, * 4 dc in 3 spaces, 3 dc in 13 spaces, repeat from * across row, end same as Row 3 (263 dc).

Row 29: Working in 87 spaces, make 3 dc in first space, * 3 dc in 14 spaces, 4 dc in 3 spaces, repeat from * across row end same as Row 3 (278 dc).

Row 31: Working in 92 spaces, make 3 dc in first space, * 4 dc in 3 spaces, 3 dc in 15

spaces, repeat from * across row, end same as Row 3 (293 dc).

Rows 33 and 35: Working in 97 spaces, make 3 dc in each space across, end same as Row 3 (293 dc).

Break yarn at end of 35th row.

EDGING: With right side facing, attach yarn at top neck edge of cape and work even in sc down front of cape, across bottom and up other front, working 3 sc in corner sts as you turn. Ch 1, turn, and work a sl st in each sc around entire cape. Break yarn, fasten off.

BEADING ROW AT NECK EDGE: With wrong side facing, attach yarn at neck edge, ch 1, sc where yarn was attached, * ch 2, sk 2 dc, sc in next dc, repeat from * across row, ch 1, turn.

COLLAR: Sc in each ch st across row (55 sc), ch 1, turn. Work even in sc on 55 sts for 3 rows. Work 1 row of sl st. Break yarn, fasten off.

FINISHING: Draw velvet tubing through beading row. Tack down points of collar at front edges.



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CAL WILL BE CALLING IN THE FOLLOWING CITIES DURING 1970:

- 19 Sept.— Bossier City, La.
- 23 Sept.— Colorado Springs, Colo.
- 24 Sept.— Loveland, Colo.
- 26 Sept.— Ogden, Utah
- Entire month of October— California & Nevada
- 21 Nov.— Augusta, Ga.
- 24 Nov.— Corydon, Ind.
- 26 Nov.— Special Thanksgiving Dance — Main Concourse, Pentagon, Wash., D.C.
- 27 Nov.— Clarksburg, W. Va.
- 28 Nov.— Alexandria, Ind.
- 1 Dec.— Bridgeton, Mo.
- 31 Dec.— New Year's Eve Dance, Winston-Salem, N.C.

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WORKSHOP

□ □ □ □ EDITED BY
WILLARD ORLICH



CHOREOGRAPHY

Square dance choreography has come a long way in today's fast moving era of action. For many, the effort to keep up with the accelerated pace has become unbearably frustrating. It is with this in mind that today's square dance leadership is attempting to restore some semblance of order in the chaos of this sea of frustration. We refer to planned teaching programs at various levels of square dancing — a breaking off point offered to today's dancers to stop at and enjoy, or to go on into more complex areas.

Next month starts our usual season of new dancer lessons given by our caller-teacher leadership across the square dance world. Are we once more to be plagued by the loss of a good chunk of these new dancers through bad teaching methods, material and judgment on the part of the leaders? We don't think this is necessary any more, not with today's square

dance communication lines and teaching tools and suggestions at the fingertips of this leadership. We have faith in our recreational leaders to heed these suggestions and to apply the information where needed.

A definite teaching program was outlined in Callers Questions, Square Dance Magazine, March issue, p. 38. There are now available teaching manuals to cover the following square dance programs:

BASIC PROGRAM— 10 lesson/50 basics.

EXTENDED PROGRAM— Plus 20 lessons/25 more basics (Total—75)

EXPERIMENTAL PROGRAM—for advanced club level, plus 50 more basics (Total— 125 basics).

Your editor heartily endorses this suggested "split" of teaching procedures for several reasons. People not able to become avid square dancers can now be taught in ten lessons and then be allowed to stay at that plateau of enjoyment without further involvement. Those wanting to go a bit further (and three-fourths of them will want to) can pick up another 20 lessons in the Extended program and thus

be able to enjoy dancing a full program at most fun clubs. It is at this plateau and at the discretion of the club itself, that the decision to delve into a deeper advanced program can be made. Please note that this decision is one to be made by the CLUB and not by the caller. This then gives the dancers the privilege of deciding whether or not they want to be subjected to the experimental movements.

If the club wants to become an advanced group, another program of fifty more "basics" or combination movements can be used at this plateau. Square Dance Magazine now offers such a suggested group to be currently used. Also note that some of the experimental movements may leave or be replaced in a couple of years so it will be a changing group as time goes by. However, it is a controlled method of recognizing the expected movements to be encountered at an advanced club and these club dances should be so advertised. Your editor feels that the average good square dancer will continually enjoy these 125 basics if the leadership is capable of variety formulated from these movements.



CALLERS' QUESTIONS

FROM MANY SOURCES — "What ever happened to the 'smooth' square dancing we experienced years ago?"

EDITOR'S NOTE: (A reprint from Square Dance Magazine, August 1964) Square dancing means different things to different people. But there are three characteristics that form a common denominator of our activity. These are

friendship, fun and good fellowship.

Everyone agrees that these ingredients make up about seventy-five per cent of the enjoyment we all experience in our favorite pastime. Isn't it true, though, that this is what we derive from any couple activities, such as bridge clubs, church social gatherings, neighborhood parties and P.T.A. meetings?

Let's examine the other twenty-five per cent of the activity that evidently intrigues us, that part which is no respecter of age, status in society, vocational duties or degree of wealth. I refer, of course, to our common bond, the actual ability to square dance.

Assuming that you have learned all the square dance nomenclature and body mechanics in a series of well-taught lessons, and that you have gone through the "hot hash" stage (your second year) of kicks, yells, and various gymnastics, you are suddenly aware of being a true-blue square. Now, though, you like it smooth.

By dancing smoothly, you are in time to the music, you are allowed time enough to execute each basic movement, and you are able to glide about the set in complete confidence and in cooperation with the other seven dancers. You also feel that the other dancers are equally capable of coordinating the dance movements no matter what commands are given.

This is the culmination of all your learning, striving, hoping and dreaming or a "perfect square." Smooth square dancing is far more lasting than the hysterical type of fun that becomes frantic, rough and tiring. There is no sense of satisfaction or accomplishment no matter how long or how many times you experience this latter form of dancing.

The dancers who have never actually experienced a smooth tip are missing the best that square dancing has to offer. You can always drop back to the rough type of fun, but you have to work up to the achievement of smooth dancing.

There are two things that help make a dance a smooth one — styling and choreography. Most dancers are not aware that these two ingredients are so important.

In teaching styling to hundreds of dancers the past years, efforts have been rewarded by their smiles as they were able to glide through a tip with the know-how to execute the movements with ease, comfort and the ability to recover when necessary.

Styling techniques vary with individual dancers. Any combination of different styles, though, should blend smoothly into the dancing of any one set. Smooth square dancers have little difficulty adapting their own styles to those of other dancers in the square.

Flowing choreography is the other essential part of a smooth dance. No matter how capable the caller is, how perfect the sound, the hall, the floor, the music — if the choreography is a stop-jerk-go type of maneuvering, the charm of the dance is lost.

Square dance choreographers should workshop all the material they originate before releasing it for general use. This service is invaluable in the long run for callers and dancers alike.

The next time you dance that "perfect tip" reflect on all the ingredients that make it so. I'm certain that you'll agree that it takes the other twenty-five per cent of the total square dance picture to make it a perfect one.



TRAIL OFF

TRAIL OFF— Could be considered a "cross peel off," i.e. dancers half sashay before doing a normal peel off.

EXAMPLES

by Will Orlich, Bradenton, Florida

TEACHING EXAMPLE

Heads lead right, circle to a line
 Pass thru, wheel and deal
 Double pass thru, TRAIL OFF
 Pass thru, wheel and deal two by two
 Double pass thru, TRAIL OFF
 Pass thru, wheel and deal two by two
 Double pass thru, TRAIL OFF
 Left allemande.....

TRAIL OFF DREAM

Heads lead right, circle to a line
 Pass thru, wheel and deal
 Double pass thru, TRAIL OFF
 Those who can right and left thru
 Rollaway a half sashay
 Everybody pass thru
 Wheel and deal two by two
 Double pass thru, TRAIL OFF
 Those who can right and left thru
 Rollaway a half sashay
 Those who can right and left thru
 Crosstrail thru to left hand swing
 Four boys star across the land
 Corners all left allemande.....

PEEL OFF / TRAIL OFF

Head couples star thru
 Double pass thru, peel off
 Star thru, TRAIL OFF, got a line
 Pass thru and round off
 Double pass thru, TRAIL OFF
 Star thru then peel off, facing out
 Wheel and deal, double pass thru
 U-turn back, ladies swing thru
 Then turn thru to a do paso
 Corner by the right
 Partner left, roll promenade.....

TRAIL OFF PATTERN

All four ladies chain across
 Head couples swing thru, ends fold
 TRAIL OFF to a two faced line
 Bend it, star thru
 California twirl and back away
 Side couples swing thru, ends fold
 TRAIL OFF to a two faced line
 Bend it, star thru
 Crosstrail to the corner
 Left allemande.....

PEEL AND TRAIL

Heads to the right and circle four
Head gents break and line up four
Pass thru, wheel and deal
Double pass thru

PEEL AND TRAIL, got a line

Pass thru, wheel and deal

Double pass thru TRAIL AND PEEL

(Box the gnat, crosstrail thru, Left
allemande)

Star thru, California twirl

Swing thru, ends fold

PEEL AND TRAIL, swing thru

Ends fold, TRAIL AND PEEL

Left swing thru double

Cast off $\frac{3}{4}$ around

Boys turn back, left allemande.....



FIGURES

by Bill Barton, Cornish Flat, N. H.

Heads slide thru

Square thru four hands

Sides divide and curlique

Centers in, cast off three quarters

Centers slide thru, curlique

Centers circulate, couples trade

Face this girl, left allemande.....

Heads lead to the right

Circle four to a line

Turn thru and a quarter more

Single file circulate one notch

Boys run, partners trade

Left allemande.....

Heads square thru four hands

Swing thru, centers run

Fan chain thru, ends circulate

Couples hinge and trade

Centers pass thru

Left allemande.....

Heads square thru four hands

Do-sa-do to an ocean wave

All eight circulate once and a half

All eight spin the top

Turn thru, left allemande.....

Heads square thru four hands

Do-sa-do to an ocean wave

Heads run, everybody pass thru

Round off, girls slide thru

Boys divide and slide thru

If you can turn thru

Clover and left square thru

Star thru, boys trade

Couples trade, wheel and deal

Left allemande.....

Heads slide thru

Dixie daisy two-thirds

Centers turn thru and a quarter more

Others divide and star thru

Outsides squeeze in, ends circulate

Centers spin the top, turn thru

Others quarter in, left allemande.....

Heads lead to the right

Circle four to a line

Swing thru, spin the top

All eight circulate once and a half

All eight swing thru

Box the gnat, change hands

Left allemande.....

Heads square thru four hands

Do-sa-do to an ocean wave

HEAD MEN start a swing thru

SIDE MEN start a spin chain thru

Ends circulate and fold

Peel off, couples hinge and trade

Girls turn thru, star thru

Substitute, bend the line

Slide thru, left allemande.....

HINGE AND TRADE NO. 1

Heads lead right, circle to a line

Pass thru, partner hinge and trade

Girls turn thru, star thru

Couples hinge and trade

Centers pass thru, star thru

Pass thru, partner hinge and trade

Girls turn thru, star thru

Couples hinge and trade

Centers pass thru, star thru

Left allemande.....

HINGE AND TRADE NO. 2

Heads lead right, circle to a line
Partner hinge and trade
Girls cloverleaf, boys $\frac{1}{2}$ square thru
Star thru, couples hinge and trade
Centers pass thru, star thru
Partner hinge and trade
Girls cloverleaf, boys $\frac{1}{2}$ square thru
Star thru, couples hinge and trade
Centers pass thru, star thru
Left allemande.....

CRAZY ALAMO NO. 1

Heads spin the top to an ocean wave
Arch in the middle
Sides dixie style to an ocean wave
Everybody cast off three quarters
To a Crazy Alamo and balance there
Boys trade, girls trade
Boys cloverleaf, girls turn thru
Star thru, all promenade.....

CRAZY ALAMO NO. 2

Head men face your corner, star thru
Circle up eight
Girls forward,
Spin the top to an ocean wave
Arch in the middle
Boys dixie style to an ocean wave
(Be sure right hand person leads)
Everybody cast off three-quarters
To a Crazy Alamo and balance there
Sides trade, heads trade
Sides cloverleaf
Heads swing thru, turn thru
Left allemande.....

FROZEN STARTER NO. 1

Heads square thru four hands
Do-sa-do to an ocean wave
HEAD MEN START a spin chain thru
SIDE MEN START a spin chain thru
HEAD MEN START a swing thru
HEAD LADIES START a spin chain thru
SIDE LADIES START a spin chain thru
HEAD LADIES START a swing thru
Now "regular" spin chain thru
Turn thru to a left allemande.....

FROZEN STARTER NO. 2

Heads square thru four hands
Do-sa-do to an ocean wave
HEAD MEN START a spin chain thru
Everybody cast off three-quarters

SIDE MEN START a spin chain thru
Everybody cast off three-quarters
HEAD LADIES START a spin chain thru
Everybody cast off three-quarters
SIDE LADIES START a spin chain thru
Everybody cast off three-quarters
Right and left thru, dive thru
Square thru three-quarters
Left allemande.....

SPIN CHAIN FRACTIONS

Four ladies chain three-quarters round
Heads square thru four hands
HALF SPIN CHAIN THRU
(right hand half, left hand $\frac{3}{4}$)
Girls circulate
Men left swing thru
Center men run, wheel and deal
Pass thru to a left allemande.....

Head ladies chain
Sides right and left thru
Heads square thru four hands
Swing thru
HALF SPIN CHAIN THRU
Men circulate
Girls left swing thru
Center girls run, wheel and deal
Pass thru to a left allemande.....

Heads square thru four hands
HALF SPIN CHAIN THRU
Boys fan the top, spin the top
Swing left three quarters around
HALF SPIN CHAIN THRU
Girls fan the top, spin the top
Swing left three quarters around
Right and left thru
Crosstrail thru, U-turn back
Left allemande.....

RUNNING THE TOP

by Lee Kopman, Wantagh, L.I., N.Y.

Two and four right and left thru
Same ladies chain
Heads square thru four hands
Swing thru
All eight circulate
Ends run, fan the top
Girls trade, wheel and deal
Slide thru, left allemande.....

Heads right, circle four to a line
Spin the top
Centers run, fan the top

AS COUPLES, swing thru
Girls trade, wheel and deal
Right and left thru
Spin the top to a
Grand right and left.....

Heads right, circle four to a line
Pass thru, boys run
Fan the top
Boys run right around one
BIG LINE OF EIGHT, bend it
Left allemande.....

Two and four swing thru
Box the gnat and back away
Heads right and circle four
Spin the top, boys run
Four couples circulate
Girls trade, girls run
Fan the top, boys trade
Left spin the top to a
Left allemande.....

Heads right, circle four to a line
Spin the top, spin chain thru
Ends circulate, swing thru
Centers run, fan the top
AS COUPLES swing thru
Girls trade, wheel and deal
Crosstrail thru
Left allemande.....

Heads right, circle four to a line
Star thru, spin chain thru
Ends circulate, ends run
Fan the top, girls trade
Wheel and deal, spin the top
Right and left thru, star thru
Spin the top, turn thru
Left allemande.....

Heads pass thru and cloverleaf
Sides pass thru
Right and left thru
Circle four to a line (heads break)
Right and left thru and a quarter more
Centers run, fan the top
Boys trade, left spin the top
Boys trade, girls trade
Left allemande.....

Heads lead right, circle four to a line
Star thru, swing thru
Centers run, centers trade
Centers run, fan the top
Swing by the left three-quarters

All peel off, ends run
Fan the top, girls trade
Spin the top to a
Grand right and left.....

Two and four right and left thru
Heads right, circle four to a line
Star thru, swing thru
Centers run, fan the top
AS COUPLES swing thru
Girls trade, wheel and deal
Star thru, swing thru
Centers run, fan the top
AS COUPLES swing thru
Girls trade, wheel and deal
Centers box the gnat then
Square turn thru four hands
Others do a left allemande
Walk right into a grand right and left...

by Will Orlich, Bradenton, Florida
BREAK

All four couples half sashay
At the heads $\frac{1}{2}$ square thru
 $\frac{1}{2}$ square thru the outside two
Centers arch, ends turn in
Dixie grand, right, left, right
Left allemande.....

BREAK

Heads half square thru
Half square thru the outsides
Centers arch, ends turn in
Dixie grand, right, left, right
Left allemande.....

Headcouples slide thru
Dixie Daisy
Clover and partner trade and $\frac{1}{4}$ more
Substitute, Dixie Daisy
Clover and partner trade and $\frac{1}{4}$ more
Double pass thru, cross cloverleaf
Centers square thru $\frac{3}{4}$ to a
Left allemande.....

Heads crosstrail thru, separate
Behind the sides star thru
Dixie daisy, trail and peel
Pass thru, wheel and deal
Dixie Daisy, trail and peel
Pass thru, wheel and deal
Centers pass thru to a
Left allemande.....

Side two ladies chain
 Heads lead right, circle four
 Head gents break and line up four
 Pass thru, wheel and deal
 Centers Dixie Daisy
 Peel off and a quarter more
 Substitute, Dixie Daisy
 Peel off and a quarter more
 Dixie grand, right, left, right
 Left allemande.....

CLOSE QUARTERS

Head couples spin the top
 Turn thru, pass thru
 Quarter right nd swing thru
 Turn thru and quarter left
 Swing thru to allemande thar
 Boys back up, boys turn back
 Heads wheel around, crosstrail thru
 Left allemande.....

A LITTLE CHALLENGE

by Jack Lasry, Miami, Florida

Four ladies chain
 Send them back Dixie style to an
 ocean wave
 Boys trade, left swing thru
 Girls run, promenade home.....

Heads square thru four hands
 Swing thru, cast off $\frac{3}{4}$ (new wave)
 Swing thru, centers trade
 Cast off $\frac{3}{4}$ (New wave)
 Fan the top, curlique
 Boys run, left allemande.....

Heads square thru four hands
 Do-sa-do to an ocean wave
 Split circulate, swing thru
 Boys run, lines go up and back
 Centers square thru $\frac{3}{4}$
 Ends pass thru, wheel and deal
 Substitute, pass thru
 Left allemande.....

Heads lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru, peel off
 Bend the line, pass thru
 Tag the line
 Lead couple partner trade
 Fan the top, crosstrail
 Left allemande.....

Grand right and left meet partner No.1
 turn back
 Grand right and left meet partner No.3
 and 4 turn back
 Grand right and left meet partner No. 2
 and 3 turn back
 Grand right and left meet partner No.1
 2 and 4 turn back
 Grand right and left.....

SQUARE DANCE magazine WORK-
 SHOP features original material sub-
 mitted to the editor. New ideas are
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 Willard Orlich, Workshop Editor,
SQUARE DANCE Magazine, Box
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Continued from page 8

"They're all good Americans, though," Tingley said. "Why, where else would a lady dare leave her purse laying around while she went off to dance."

Staff writer Stan McDonald wrote:

Louisville hotel clerks were bewildered and police officials were relieved. But both agreed that the 19th National Square Dance Convention — probably the biggest ever held in Louisville — was a phenomenon.

They did not know of a single conventioneer, out of about 19,000 who attended this week, who caused any trouble.

Oscar McDonald, desk clerk at the Seelbach Hotel, said "There is always a bad pea in every pot," but in the same breath he said that although the Seelbach was filled up with square dancers, he had not seen one "bad pea."

George L. Keith, vice chairman of the convention, said a lot of people mistakenly think that square dancing is a sport when it really is "Christian fellowship." "Square dancing is just the excuse to get together. It weeds out the undesirable because we have nothing to interest him."

Police officials were delighted with the conventioners.

"They're the soberest bunch I've ever seen," said Maj. H.H. Turley, night police chief.

"I haven't heard of any trouble," said police Chief C.J. Hyde, and he added that no extra duty policemen were needed for the large convention.

square line



These comments from Aunt Dosi, who writes a regular answer column in the Denver Council Bulletin, present one solution to a problem which seems to be arising in several localities.

Dear Aunt Dosi:

We've been to several dances since the first of the year and out of every one of them some dancer (male) is drunk or has been drinking.

We are sick of it, and I'm tired of the slob hanging on me. One of the Ten Commandments of square dancing ways, No. VIII, says, "Thou shalt take care that the words of thy mouth are not scented with garlic or beer."

The next time this drunk is in our square the rest of us will leave the floor. This may not be right, but we are there to dance, not hold up a drunk. I'd be interested in your answer.

Drinking is fine for those who wish to do so, but in a bar or at home, not at a square dance or before.

What can we do about this type of people?

Lots of Dancers

Dear Dancers:

If the drinking is bad enough to become a problem for your club, the best solution is probably the direct one. Make sure you speak for your club and then ask your president or someone who can handle it well to request this person to come square dan-

cing when they are not drinking.

The only problem with this is where to draw the line. I don't want to see square dancing put back in the "barn and booze" era anymore than anyone else. We owe it to square dancing to "keep it clean," but I like to see this treated as a courtesy we owe our fellow dancers and not a moral issue we are deciding for someone else.

People who don't drink should not have to put up with other people's left-over booze (even a before-dinner drink), but on the other hand, I don't enjoy second-hand cigarettes, but we all put up with them. I also have danced with people whose bad breath made dancing with them almost intolerable.

Perhaps before you take drastic measures you could try making a few pointed comments using the approach that they owe a courtesy to other dancers.

Also, let's make sure that square dancing stays fun, as this is what makes that same drinking so unnecessary. We don't have to drink to kid ourselves we are having fun, because we really are!

Aunt Dosi

Denver Council Bulletin

BUCKEYE POLL — JULY 1970

1. Folsom Prison Blues
2. Love For The Two Of Us
3. Shenendoah Waltz
4. Birth Of The Blues
5. Feelin
6. Rose Of Washington Square
7. It All Depends On You
8. Dreamland
9. Two To Tango — Symphony
10. Cuddlin Schottische, Columbus Blues, And I Love Her, Beautiful Doll, Try Some Tenderness, It Had To Be You





ROUND DANCES

By Frank and Phyl Lehnert

SHE'S MINE — Belco 239

Choreography by Vaughn & Jean Parrish

Good music and an interesting intermediate two step which features a "hitch 7."

SHE'S MAKING EYES AT ME— Belco 239

Choreography by Lu & Toni Delson

Groovy music and a good flowing easy intermediate two step.

TANGO BONGO— Cross Roads 501

Choreography by Bea & Blake Adams

Exotic music and a challenging tango routine.

THE SOFT LIFE— HiHat 876

Choreography by Bob & Marta Bowden

Good music and a good intermediate "two step" cha cha routine.

WALTZ RHAPSODY— HiHat 876

Choreography by Ted & Nell Harrison

Pleasant intermediate waltz using basic figures.

HONEY MIXER— MacGregor 5012

Choreography by Pat & Louise Kimbley

Good "Put Your Arms Around Me" music; easy mixer with many changes.

DOMINIQUE MIXER— MacGregor 5012

Choreography by Pat & Louise Kimbley

A long sequence mixer to the S/D tune.

DEAR HEART— RCA 8458

Choreography by Gordon Moss

Beautiful music and a challenging waltz routine.

WHO STOLE MY GAL— Scope 17

Choreography by Oscar & Fran Schwartz

Good peppy music, a busy intermediate two step routine.

BY THE NUMBERS— Scope 17

Choreography by Egel & Vivian Hetland

Heartaches two-step, easy intermediate routine.

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SINGING CALLS

CAB DRIVER — Blue Star 1874

Caller: Bob Fisk

We will have to put this record on the top of the heap; both music and dance spell HIT. Figure: Heads promenade half way, sides pass thru and clover leaf, heads pass thru and do-sa-do, ocean wave, swing thru, girls trade, turn thru, left allemande, promenade.

MARY ANN — Kalox 1107

Caller: C.O. Guest

C.O. belts out a good one. Great music, great dance. This one will stay around for a spell. Figure: Square thru four hands to the corner, do-sa-do full around, swing thru, boys trade, boys run right, bend the line, square thru three quarters, swing corner and promenade.

STEP TO THE REAR — Pulse 1002

Caller: Jim Mayo

This tune came out about a year ago on the Hi-Hat label. It was a good number then and it is still a very good number on the Pulse label. Figure: Heads right and left thru, square thru four hands, double swing thru, do-sa-do ocean wave, rock it, eight circulate, swing corner, allemande left and promenade.

NEW WORLD IN THE MORNING—Wagon Wheel; Caller: Jerry Haag

Now how the heck can two new records arrive in the same day on different labels with almost the same identical figure? This is a great record and the other one, BLOWING IN THE WIND on HiHat, is also very good. We prefer the Wagon Wheel record because the music is better, even though we liked the tune better on the HiHat record. The break on both records is identical. Figure: One and three right and left thru, turn thru, square thru, sides face, grand square, heads separate, go round one down the middle, crosstrail thru and swing the corner, left allemande, do-sa-do partner, promenade.

BLOWING IN THE WIND, HiHat 393

Caller: Ernie Kinney

Figure: One and three right and left thru, do a full square thru, sides face, grand square, heads clover leaf, down the middle and crosstrail thru, corner swing, left allemande new corner, come back and do-sa-do, promenade.

SEVEN LONELY DAYS — MacGregor 2069; Caller: Bob Page

A real nice dance and a good way to spend \$1.60. Bob does a bang-up job and who can ask for anything more. Figure: Four ladies chain three quarters, heads promenade half way, down the middle right and left thru, star thru and pass thru, do-sa-do, square thru three quarters, swing corner, promenade.

LONG LONESOME HIGHWAY— Wagon Wheel; Caller: Beryl Main

A very good club level dance, and, of course that Wagon Wheel music is good. Figure: Head men and corner girl up and back, square thru four hands, do-sa-do, ocean wave, spin chain thru, everybody circulate, swing and promenade.

JAVA CALLER — Grenn 12121

Caller: Earl Johnston

The dance is by Jack Jackson and was originally put out on the Sets In Order label with Jack calling. This is the same tune, same figure and it is a good one. Of course, this is an improvement over the first recording because the music is far better. Figure: Head couples promenade half way, into the middle and half square thru, do-sa-do with the outside two, ocean wave, rock it, circulate, right and left thru, dive thru and square thru, others divide and star thru, corner swing, allemande left and weave the ring, promenade.

FOUR LEAF CLOVER — Swinging Square 2352; Caller: Harry Tucciarone, Jr.

It's a good one, but it is mighty fast; good dancers will like it. New dancers may get left behind somewhere along the line. Figure: One and three slide thru, square thru three hands, do-sa-do, spin chain thru, all eight circulate, turn thru to a left allemande, do-sa-do your own, go back, swing corner, promenade her home.

HEARTACHES BY THE NUMBER — Pilgrim 302; Caller: Don Hanhurst

A pretty good dance. Of course, everyone likes this tune and it has done well on a few labels before. Figure: Head couples promenade half way, down the middle right and left thru, square thru four hands, do-sa-do ocean wave and swing thru, boys trade, turn thru, left allemande, do-sa-do the partner and promenade.

AS TIME GOES BY — MacGregor 2068

Caller: Tommy Stoye

Good to see Tommy back at the mike. In this dance we wish that he could have seen his way clear to let us dance with some of the other girls awhile. There is no partner change in the dance. Figure: Heads square thru four hands, corner do-sa-do, swing thru, men run right, couples trade, bend the line, star thru, roll a half sashay, swing corner and promenade.

NOT GONNA CRY AGAIN — Lou Mac 107

Caller: Wayne Redden

Music and tune were good, but we did not feel we got enough action for the inactive couples. They paid to dance, too. Figure: One and three right and left thru, swing thru and turn thru, separate and go around one, into the middle and swing thru, turn thru, corner allemande, do-sa-do your own, swing corner and promenade.

POOR BOY — MacGregor 2070

Caller: Al Eblen

This Poor Boy has been around a lot before; we refer to the dance and not the caller. Even MacGregor did it a couple of times before. Tunes must be hard to find because we are getting so many repeats. My pappy always said, "If you can't say something good, don't say nuttin'," so here is the fi-

gure: Head couples lead right and circle to line, up and back, pass thru, wheel and deal, double pass thru, first couple left, next couple right, right and left thru, crosstrail, corner do-sa-do, swing her and promenade.

SMOKE ON THE WATER — Swinging Square; Caller: Gene Pearson

Here is another tune that has been around a lot before and so has the dance. Some one said recently that there are 916 square dance basics and terms; yet it is surprising that so many S/D choreographers can only use the basics in their dances which are already in a thousand other dances. Can't we think up something a little different with so many basics to choose from? Figure: One and three promenade three quarters round, two and four right and left thru, pass thru, circle to a line, up and back, right and left thru, star thru, pass thru, swing corner, allemande new corner, promenade.

GIRL I ADORE — Windsor 4945

Caller: Bill Martin

We wonder why a caller would want to spend his money on a record like this when he probably has 50 records in his case with the same figure, maybe better timed at that. The caller tells you to hug and squeeze her, and doesn't give you time to do it. Figure: Heads promenade half way, two and four right and left thru, square thru four hands, do-sa-do and do an eight chain four, swing corner and promenade.

SUMMER AFFAIR — Windsor 4946

Caller: Nate Bliss

We liked the dance if it had been timed better, but there were times when the dancers had time to go to the washroom while waiting for the call. Figure: One and three right and left thru, while the sides square thru, heads promenade half way, now sides split the outside two, around one, star by the right, allemande the corner, do-sa-do your own, swing corner and promenade.

EIGHT MORE MILES TO LOUISVILLE— Scope 536: Caller: MacMcCullar

We imagine that this record was aimed at the National in Louisville and was released too late for it. We just can't see how the National got by without it. Figure: Head two couples trail thru, U-turn back, star thru and pass thru, around one, square thru four hands, corner box the gnat, same girl do-sa-do, allemande left new corner, right and left grand, meet partner and promenade.

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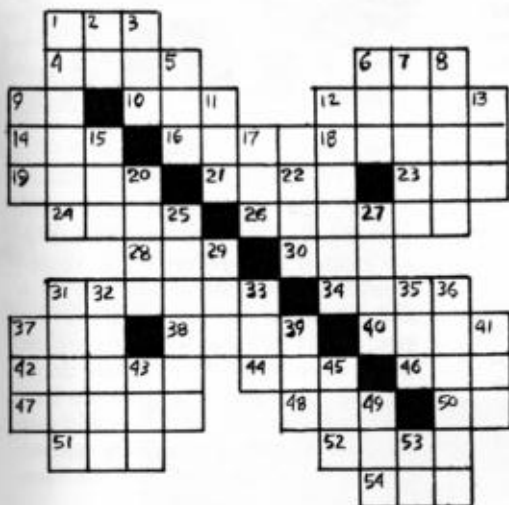
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s l o t s t a r
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a i r s l a t e d o e
t e e e a s e s e r a

ACROSS

1. Worn on the head at many dances
4. Caller's brainstorm
6. Owns
9. "Puttin -- The Style"
10. "--- A Little Kindness"
12. "Deep ----"
14. Had refreshments
16. There are four in a square
18. False gods
19. Length of office in a club
21. Instrument
23. Law degree (abbr.)
24. "Mono----," recent Grenn hoedown
26. Turns partner under arm
28. Four couples
30. Meadow
31. Not your brother
34. Bones around chest cavity
37. Long distance
38. Nine in baseball
40. Pleasant
42. Speak publicly
44. Chat between tips
46. "You're --- Cream In My Coffee"
47. One who evaluates
48. Spin the ---
50. Raised railway
51. "Promenade go round again, March along like a little red ----"
52. Edge
54. "--- More Ride"

DOWN

1. John & Wanda ----, R/D leaders
2. Ego
3. "--- Me To The Dance On Time"
5. Grip used in "turn thru"
6. "I --- Someone Else"
7. Tropic isle
8. Vends
9. Horse food (sing.)
11. "Your Time Hasn't Come --- Baby"
12. Slyer
13. Round & Square Dance (abbr.)
15. Historic age
17. "I'm --- Foolin"
20. "I --- My Swiss," old mixer
22. Night--- dance, all-nighter
25. Missive
27. "----drops Keep Falling"
29. Golf accessory
31. Mrs. Web Witter of Texas
32. Angry
33. Old S/D dress (slang)
35. Small amount
36. Plan
37. "These Tears Are Not --- You"
39. Small rug
41. Elongated fish
43. Square plus two
45. Caller Wickers, Missouri
49. Not an amateur
53. "Falling -- Love Again"



NATIONAL SQUARE DANCE

The Santa Clara Valley Association has been appointed by the California State Council of S/D as the contacts for an effort spearheaded by the State Council to have square dancing recognized and established as the national dance of the U.S. This effort is to be supported by the sale of badges at \$1.00 by a private company, Square Dancers, established for this purpose. All funds will be turned over to the National Square Dance Fund.

The resolution declaring the square dance to be the national American dance must be approved at least two, and possibly three, times by the National Convention Committee, the only nationally recognized group in square dancing, said Keith Marcuson at the Convention in Louisville. After such approval is obtained, the resolution will be submitted to Congress. It is hoped that before the bicentennial anniversary of the U.S. in 1976 that square dancing will be recognized as the national dance, an integral part of the American heritage.

Associations and federations who wish to support this endeavor should send statements of their approval to Keith Marcuson, P.O. Box 912, Los Gatos, Cal. Badges may also be obtained from him, as well as further information about this project.

NATIONAL S/D WEEK

Sept. 6-12 has been declared by proclamation in many states and in Canada to be National Square Dance Week, and will be celebrated with

extra-special publicity, demonstrations and exhibitions, and free dances to encourage signing up for lessons. Now is the time to contact your public officials about signing a proclamation for your town or state, if this has not been done. At the time of writing, the program has extended nationwide — let's make it unanimous!



BATH PATH BARN ANNIVERSARY

The Bay Path Barn, built and operated by Chet and Barbara Smith, and located in Boylston, Mass., recently celebrated its 15th anniversary with an Open House. Despite atrocious weather, about 350 dancers were present to fete the success of this square dance venture. The four clubs from the Barn presented six garden benches and outdoor tables for the outside garden-dance area, and helped with the decorating and refreshments.

THE DAY THE BRITISH CAME TO NIAGARA FALLS

Niagara Peninsula dancers had their first opportunity to provide "buddy couples" for a group of travelling square dancers. The visitors were from England and visited several Ontario centers as well as Montreal on a two week tour. Clubs from Niagara Falls, St. Catharines and Welland played hosts to these folks as they visited the Honeymoon Capitol of the world. Although the bus tour took them to the falls in the afternoon, most of the area hosts took the dancers back after dark to see the falls under illumination.

It was a thrilling experience for all. First the local dancers met the buses, sorted out couples and baggage, then squared up and danced to Patty Rycroft, Julie Foster, Gwen Manning and Robin Rumble, the English callers, and George Layman, Ernie Carviel and Orphie Easson, area callers. After a word of welcome from Cy Howell, co-ordinator, the mayor of St. Catharines, Mac Chown, welcomed the guests. The local press took pictures and then guests were taken home for supper and sightseeing. Next morning the dancers left for London, Ontario, and somehow overnight perfect strangers had become dear friends. Guests were loathe to board their buses, and hosts found so many things they had left undone.

This is a square dance story with no mention of choreography, style, key, zero or equivalent. It is a story about "basics." It underlines the fact that square dancing is the medium by which we may share rich and rewarding experiences like the day the English came to Niagara Falls.

Orphie Easson

EVERYONE DANCES!

Stories and photos of Prince Philip square dancing were sent 'round the world this spring when he joined in the dancing at a young people's gathering at the YMCA in Auckland, New Zealand. Princess Anne was also in attendance.

DOUBLEHEADER

The Hicks & Chicks of Marion, Ohio, who recently celebrated their seventh year as a club, each year sponsor an all-night dance. Deuce Williams, who has been on the staff five out of the past six years, named the two caller dance the Doubleheader. Another nationally-known caller is always selected to staff the dance with Deuce.

This year the dance will be held August 29, with Deuce and Johnny Wykoff, starting at 9 p.m. and ending in the wee hours of the morning.

Dancers who attend the dance at the AFL-CIO Hall in Marion may then wear the Doubleheader badge, and add a bar for each year they dance at this special event in Ohio.

Carol Stambaugh



Marion, Ohio DOUBLEHEADER, 1969



EVENTS

UTAH— "Cool it electrically" as the Electric Squares present Earl Johnston at Crestview School, 2100 Lincoln Lane, Salt Lake City, August 11.

IDAHO— Twin City "Twirl-A-Ree," Camp Grizzly, Potlatch, Idaho, Aug. 14-16; for campers.

OHIO— Happy Pair Holiday (R/D Weekend), Hospitality Motor Inn at I-71 southwest of Cleveland with the Smiths and Lehnerts, Aug. 14-16. Write Phyl Lehnert, 2844 So. 109th St., Toledo, O. 43611.

ALASKA— Visitors to Anchorage are welcome to join the advanced club dancing of the Hoedowners Workshop, Thursday evenings in summer, Sunday evenings in fall, at the Community YMCA, with caller Vern Wood. Phone him at 344-2824.

FLORIDA— 8th Annual Reunion of Overseas Dancers at the Colonnades Beach Hotel, Palm Beach Shores, Aug. 13-15.

MARYLAND— Mason-Dixon S/D Federation presents the 7th Annual Star Spangled Banner S/D Festival, Aug. 20-22, at the Belvedere Hotel in Baltimore. Write Ken Hartzell, 520 Shipley Rd., Linthicum Hgts., Md. 21090.

COLORADO— 2nd Annual Peach Festival, Aug. 28-29, featuring Beryl Main and area callers at Mesa College Student Center, Grand Junction. Write Bob & Mildred Elam, 2866 Unawoop Ave., Grand Junction, Colo. 81501.

TENNESSEE— Third Annual Kingsport S&R/D Festival featuring Johnny Wykoff, Ken Bower and Ken & Carol Guyre, Aug. 28-29, at Tennessee East-

man Auditorium. Write to Floyd Fossett, P.O. 1386, Kingsport, Tn. 37662.

INDIANA— Melody Dancin' Daze Camporee, Aug. 28-30, at Melody Acres, with Dale Smith and Emmett Iliff plus rounds by the Steeds. Contact M. Steed, Rt. 1, Markle, Ind. 46770.

WISCONSIN— Left allemande in Packerland at the Brown County Memorial Arena in Green Bay, Aug. 28-30. Write Don & Vi Foust, 2209 Marlee Lane, Green Bay, Wisc. 54304.

NEW YORK— ABC Square-up, Silver Bay on Lake George, Sept. 4-7, with Dick Leger, Don Belvin, Orphie Eason and Stan Burdick. Write 216 Williams St. Huron, O. 44839.

OHIO— Wam Bam Squares sponsor a camping weekend at Ponderosa Pines Park with Dan Cross, Sept. 4-6. Write P.P. Park, Diagonal Rd., LaGrange, O. 44050. Ph: (216) 458-5035.

FLORIDA— 14th Annual Knothead Convention, Curtis Hixon Center, Tampa, Sept 4-7, featuring Bob Page, Ken Anderson, Irv & Betty Easterday. Write the Convention at Rt. 1, Box 711, Lutz, Fla. 33549.

NORTH CAROLINA— Land of the Sky Festival, with Jim Coppinger, Don Williamson, Bill & Edna Anderson, Sept. 11 & 12. Write Earl Rogers, 35 Meadowbrook Ave., Asheville, N.C. 28806.

KENTUCKY— Septemberfest for experienced dancers, Sept. 19-26; for limited basics experience, Sept. 12-26; with Stan Burdick, Melvin Roberts, Bobby Lightfoot, Frank Bedell, and the Muellers. Write Box 190, Murray, Ky. 42071.

NEBRASKA— Prairie Schooners Festival, Sept. 19-20, with Singin Sam Mitchell. Write Mal Minshall, 1316 Quince St., Sidney, Neb. 69162.

WEST VIRGINIA— Buckwheat Festival, Sept. 27 at Camp Dawson, Kingwood, W. Va. Write Frank Slagle, Buckwheat Stompers, Kingwood, 26537.



The BOOKSHELF

BY MYRTIS LITMAN

SET-UP AND GET-OUT

Plus Zeros and Equivalents

by Will Orlich, Bradenton, Florida (1970)

This manual encourages callers to write their own material by explaining and breaking down the different parts of square dance choreography, and presenting a method that is usable with the ten lesson dancer (the basic program), the thirty lesson dancer (the extended program), and the two year dancer (the experimental program).

In the author's preface, credit is given to Lloyd Litman's INSTANT HASH for the language that makes it possible for him to go on in further detail.

First the terms "set-up," "get-out," "equivalent," "zero movement," "sequence" and "static square" are defined, and the terms 1P2P and Box 1-4 are explained. This is followed by some rules on how to write your own figures.

The chapter on SET-UPS deals with the most commonly occurring patterns which are squares, circles, lines, stars, and the H pattern. Several examples are given for each. In order to insure a quick and easy get-out, it is sometimes necessary to have the set-up with some-

one other than original partner, so several suggestions are given for setting up with partner, corner, opposite and right hand lady.

The next section deals with specific equivalents for line 1P2P, heads lead right, box 1-4, square thru, $\frac{3}{4}$ square thru, $\frac{1}{2}$ square thru, right and left thru, pass thru, two ladies chain, four ladies chain, star thru, half sashay, and combination equivalents.

The next part is on zero movements and their usage, and all the material continues to be classified so as to be easily recognized as basic, extended or experimental material.

A lesson on the all important matter of sequence then follows, and finally the satisfactory get-out to a left allemande.

In conclusion, a few figure-building examples are given, analyzing each part by giving snapshot analysis.

Order from: Will Orlich

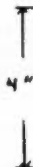
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Good! - Lazy "H" (Square
Dance Gals) - Open Up Your
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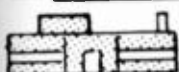
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